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#### THE YEAR 1884.

THE noteworthy musical events of the past year have been few: their importance can only be estimated at a future time, when their effects have made themselves completely felt. Still, the year now to be reckoned with "the grey centuries of the impalpable" has contributed something to the history of music in London.

The celebration of the bi-centenary of the birth of John Sebastian Bach, at Eisenach, and the proposed commemoration of Handel at the Crystal Palace in London next spring, are indications of the interest taken in the lives and works of those giants of the past whose solid labours have formed the basis of modern knowledge and advancement. It is certain that however little actual progress there may be to show during the past year, there is much to be thankful for in the character of the work done. The audiences of the present time, thanks to the number of carefully-written biographies and analyses of compositions, take care to make themselves acquainted with the characteristic qualities of each musician whose works they attend to hear, and so the artists interpreting are compelled, as it were, to trust less to mere manipulative power, and more to the effects of careful study of the idiosyncrasies of their subject, with a view to an intellectual rendering of his meaning.

Those who read carefully between the lines of the critical remarks upon the concerts which have been given during the past year, will hardly fail to see that attention to, or disregard of these principles, has brought with it success or failure, both on the part of individuals as well as of bodies who have set out with a declared mission or object.

One of the remarkable instances of intelligent success has been in the growth of the London Musical Society, a body of amateurs with well-directed aims. It is chiefly to them that the musical world owes a knowledge of the *Stabat Mater* of Dvořák, and other

works which the public are shy about supporting until their value has been demonstrated. This is the proper mission of amateur bodies to pursue. It takes a longer time to induce the public to support a scheme designed to bring new or unknown works prominently before them. The history of the Monday Popular Concerts proves this. They now are among the most successful of the regular series of concerts given in London, and their attractions, extended also to Saturday, never appeal in vain. St. James's Hall is often crowded to hear the masterly performance of chamber-music, while other entertainments, at one time quite as popular and sought after, are losing their power of commanding audiences. This has been the case more than once during the past year with the Crystal Palace Saturday Concerts. The orchestral music is, if possible, more carefully and artistically played than ever; but it has been no uncommon thing to notice a thinness in the attendance, which can only be accounted for on the ground that popular taste is fickle, though the excellences of the qualifications which once fascinated have remained unchanged, except to improve.

Mr. Willing's Choir concerts, though good in their way, have been discontinued. The Ballad Concerts have been reduced to three performances; and the Philharmonic Society, unable to find a conductor capable of succeeding Mr. W. G. Cusins, in whose hands the work has been entrusted for many years, have confided the direction of their concerts to as many conductors as they have given public evenings. This state of things may be remedied next season, when the bâton will be taken by Sir Arthur Sullivan; but this is a matter which may form food for reflection, remark, or congratulation, next year.

Meantime, it is necessary further to cast a glance over the past, and speak of work that has been done. The concerts which have been recorded in these pages, showing earnest, artistic aspirations, and a

continuance of those principles which are always praiseworthy, are happily not few.

Madame Viard-Louis has given with success a number of Beethoven concerts at the Princes Hall, at which a series of the chamber compositions of the great master have been illustrated partly on the pianoforte, partly with the help of Mr. Carrodus and Mr. Libotton, violin and violoncello, and an occasional vocalist. Mr. Henry Holmes, at his "Musical Evenings," has done much the same thing, though more comprehensive in his selections. Mr. Charles Hallé's "Chamber Concerts" in the Princes Hall have been well attended, and the audiences have enjoyed intellectual pleasure through the interpretation of the music presented with the assistance of Madame Norman-Néruda, Signor Piatti, Signor Pezze, and others.

The recitals by Herr von Bülow at St. James's Hall, by Madame Essipoff, by M. Vladimir de Pachmann, Oscar Beringer, E. Dannreuther, and Max Pauer, have each to be considered as representing the interest taken in the performance of pianoforte music of the highest character by artists of high intentions and cultivated powers.

Professors' concerts—as concerts by teachers both vocal and instrumental are called—have been above the average in number, but unfortunately below the average in interest. One of these "benefit concerts" has been so remarkably like another, that with very slight changes the same programme might have served for all. The fancy or fashion of running upon a certain set of songs for a season contributes greatly towards producing this similarity—the various singers exercising so little independence of thought in the choice of their songs, that their minds may have been moulded after the manner in which goods are turned out by machinery, each exactly like the other. One of the benefit concerts worthy of particular notice was that given by Sir Julius Benedict on the occasion of the jubilee year of his appearance in London. The event was successful, and formed a notable instance of the fidelity of the public in supporting an old favourite. The orchestral concerts given by Herr Richter have been well attended, and the artistic rendering of the several works produced by him during the series, has been greatly enjoyed by all who heard them. They have served not only for pleasure, but also as lessons, inasmuch as the performances have been patterns of careful and original study.

Some concerts of part-music intermingled with songs and instrumental solos have been given by Henry Leslie's Choir, a newly-formed body arising out of that formerly called by the same title and conducted by him whose name they bear. He retired after twenty-five years of service in the cause, and Signor Randegger is now the conductor.

One of the greater choral societies—the "Sacred Harmonic Society"—also a revised body, has given several excellent performances of oratorios, among others, *The Rose of Sharon*, written by A. C. Mackenzie

for Norwich, and conducted by the composer. The ordinary duties of conductor to the Society have been shared by Mr. Charles Hallé and Mr. W. H. Cummings, the latter of whom has undertaken the task of training the chorus with good effect. The "Bach Choir" has given concerts, but the changes in that body have not brought back any of that vigour with which the association was started.

On the other hand, the "Albert Hall Choral Society" has been doing admirable work. If nothing else remained to distinguish their labours, the production of Wagner's *Parsifal* would do so. German singers were engaged for the solos; the chorus, chiefly English, learnt the Teutonic text for the occasion, and Mr. Joseph Barnby, the conductor, earned the highest honour by his exertions in producing it. It was given twice, and those who watch the question involved in the production, could not but regret that the attempt was made to give the work without those scenic associations and surroundings, lacking which, much of the design of the score is altogether unintelligible. It is doubtful whether any advantage to the cause of Wagnerian music will accrue by the representation off the stage. It is directly opposed to the principles laid down by the composer, although he was tempted to break through his rules and to allow selections to be made from his operas, and even to conduct them himself at a Wagner festival in the same hall. *Parsifal*, of all his works is the one which can least submit successfully to such a mode of treatment.

Of the performances of operas, those given in English by Carl Rosa have been most remunerative. He produced the *Canterbury Pilgrims* by Villiers Stanford, and the interest of the book, rather than the music, made it for a time attractive. The opera *Savonarola*, by the same writer, given by the German company at Covent Garden, was an unhappy *fiasco*. It is true that the company of singers, though there were several excellent artists among them, as a whole, were below the standard set up at Drury Lane two years before.

The Italian Opera, under the direction of Mr. Gye, which was given at the same time of year, the German company playing on the "off nights," left little that could be considered worthy of itself or of the traditions of the place.

An attempt was made in the winter months to start an opera in Italian at Her Majesty's Theatre, but the house was only opened three nights, and the whole scheme collapsed.

In the country music has not been neglected. In Glasgow and Edinburgh especially, the effort made to popularise orchestral music of a high character has been attended with extraordinary success. The educational establishments—the Royal Academy, the London Academy, and the Guildhall School of Music—have been doing good and active work.

At the Health Exhibition, in August, the first Educational Conference on Music was held, and it may be hoped that it will lead to good results.

The festivals at Worcester and Norwich saw the

production of some new works, notices of which were given at the time. So that altogether artists have been active, even if art has made but little advance.

During the past year the hand of death has removed more than one familiar name from the roll of the living. With the days that are gone several have passed to their rest who have "done good suit and service" in the cause of art, as well as those who formed and directed the opinions of men in the matter of music. Dr. John Hullah, Sir Michael Costa, Mrs. Meadows White (Alice Mary Smith), Signor Mario, Franz Gehring, the critic, Leon Waldteufel, composer, W. von Lenz, biographer, Victor Massé, composer, August E. Vaucorbeil, the director of the Paris Opera, and a number of others whose light, though less in volume, burnt for a while brilliantly, and is now for ever extinguished.

### M. H. LAVOIX FILS' "HISTOIRE DE LA MUSIQUE."

By FR. NIECKS.

NEW short histories of music follow each other in almost uninterrupted succession. Judging by the copious supply, the demand must be very great, especially in Germany. A little more than twenty years ago Ambros pointed the finger of scorn at two species of pretended historians then prevalent: those who boil and dissolve the extract of meat of Kiesewetter's concise book in so and so many pints of paraphrase-water, and perhaps season and adorn this thin soup with the superimposed "fat-eyes" of quotations from Glareanus; and those who subject the same learned author to a baptism by immersion in the smart *feuilleton* style. Although the historians of this stamp are by no means extinct, I yet think that the public is now much better provided with musico-historical literature than it was a quarter of a century ago. Indeed, during the last decade a good deal of honest and useful work has been done in the way of popularisation of the results of historical research and æsthetical criticism. One of the most recent publications of this kind comes from France. M. Lavoix's "Histoire de la Musique" (368 pages), which forms one of the volumes of the Bibliothèque de l'Enseignement des Beaux Arts, published, under the patronage of the Administration des Beaux Arts, by M. A. Quantin, justifies its existence by the originality of the treatment. I do not say that M. Lavoix brings forward facts or ideas never before heard of; but it seems to me that there can be no doubt of his having taken up the subject in another way, of having looked at it from another standpoint than the way and standpoint of his predecessors. The distinctive character of the work before us was to a great extent determined by M. Lavoix's previous labours. His studies in mediæval history and the history of instruments and instrumentation enabled him to give important and interesting information where others had to make use of

language not for the sake of imparting knowledge, but of hiding ignorance.\* Thus while in some respects the "Histoire de la Musique" may not quite equal, or may only equal, the best of short histories of music, in many respects it excels them. The author describes his work (p. c7) as a "summary, in which we wish to avoid as much as possible what might seem to our readers too technical." In accordance with this purpose he confines himself to such matters as do not demand expositions, investigations, and discussions, unpalatable to those who are not scientifically trained, and have neither scientific curiosity nor scientific tastes. But let us look a little more closely at the outside and inside of the book.

The "Histoire de la Musique," which, like the other volumes of the series, is got up artistically, can be had in paper covers and bound in cloth. The design of the covers is pretty, but the colour of some of them grates on my æsthetic sense. On the other hand, the tinted paper on which the text and illustrations are printed affects the eye agreeably. In mentioning the illustrations, I mentioned one of the special features of M. Lavoix's work. They are of all kinds, and scattered over the book most profusely. Besides portraits and facsimiles of autographs and fragments of mediæval manuscripts, the "Histoire de la Musique" contains representations of musical instruments, theatrical performances, and reproductions of all sorts of curious old prints—for instance, a charming concert ticket of the latter part of the last century. Of these illustrations, those representing instruments are most satisfactory—indeed, quite excellent—whereas among the portraits we meet with some frightful caricatures (notably Schubert and Wagner), and not a few dim shadows, the fine originals (engravings, &c.) having got spoiled in the process of reduction and reproduction.

The author has laid out his work in four books, each of which is divided into three chapters, the whole being opened by an Introduction and terminated by a Conclusion. The Introduction treats of the nature of music, and brings definitions of sound, rhythm, accent, harmony, and *timbre*, and a classification of musical instruments. As the discussion of these weighty matters occupies less than five pages—they are by no means heavy reading—it will be understood that our author has touched them but lightly.

The body of the work, the history, begins with the first book, "Antiquity," the three chapters of which have for their subjects "The ancient Orient" (the Egyptians, Assyrians, and Hebrews), "The Greeks," and "Rome and the Music of the Church." This first book is the least interesting of the four, it does not give promise of the good things that are in store for the reader. In saying this one has, however, to

\* The principal works of M. Henri Lavoix fils, who is now *conservateur sous directeur adjoint* at the Bibliothèque Nationale of Paris, are: "Histoire de l'instrumentation depuis le seizième siècle jusqu'à nos jours" (1873); "La Musique dans l'ymagerie du moyen âge" (1875); "Le Chant, ses principes et son histoire," in collaboration with Théophile Lemaire (1884); and "La Musique au siècle de Saint Louis," the second volume of the "Recueil des motets français des XII<sup>e</sup> et XIII<sup>e</sup> siècles," published by Gaston Raynaud (1884).



remember that even a specialist would hardly succeed in making fascinating a popular treatment of a subject about which there is so little definite information obtainable. Ancient musical history may be described as a miscellany of guesses. But the majority of people think, like Goethe, that they have problematical matter enough and to spare in themselves, and if they are to listen to another man's opinion, he must express it in a positive manner. The few facts that have been ascertained are so slight that they can serve only as starting-points for those who are fond of taking leaps into the dark. M. Lavoix takes, on the whole, a sober view of the possibilities and the yieldableness (excuse the somewhat obsolete word) of ancient musical history. For instance, after an eloquent enumeration of the revelations of the Assyrian and Egyptian monuments, he remarks:—"This is an art for ever lost to us [namely, the music of these ancient peoples], but which, judging by the remaining vestiges, must have been singularly flourishing. We have, however, to admit that we know, so to speak, only the musical exterior of these peoples." And even of this exterior how little do we know! Much less than the antiquarians flatter themselves they know, and somewhat less also than M. Lavoix is inclined to think. But what can be compared to the situation of the musical historian when he comes to the Hebrews? Badly off as he was in Assyria and Egypt, he is a hundred times worse off in Palestine, for here are no monuments to guide him—at least, none of any importance. "We are reduced," writes M. Lavoix, "to ransacking the sacred books, twisting and torturing, so to speak, every expression, exhausting ourselves in fruitless efforts to raise the thick veil of the past." Are we much better informed about the music of the Greeks than about that of the Assyrians, Egyptians, and Hebrews? To say, as M. Lavoix does, that the Greeks "pratiquaient une musique, mais non point la musique, dans le sens absolu que nous donnons à ce mot," that "il manquait à l'art musical des Grecs quelques-unes des conditions qui font que notre musique moderne est musique," is not saying much, and yet is saying more than our knowledge justifies. "What we know of the Greeks," to quote M. Lavoix's own words, "comes to us from two sources. There are, in the first place, the theoretical and philosophical treatises which they have left us, and three hymns of an epoch of decadence, and a few cithara notes. Then from the sixteenth century of our era have arisen a great number of ingenious and learned commentators who, thanks to many hypotheses, at last succeeded in discovering some truths." Some truths—yes, and perhaps not even vital truths. M. Lavoix makes some sensible remarks on Greek music, but on the whole we get stones instead of bread—i.e., names instead of deeds, formulas instead of essences, talk instead of facts—a state of matters for which, however, we do not hold the author responsible. The musical history of the incipient Christian Church does not take us out of the domain of hypotheses. M. Lavoix believes that the music of the early Christians consisted

of "Greek nomes mixed with Hebrew formulas." After attributing the notation by letters to St. Gregory, he adds that he does so merely in order to conform to tradition and to simplify the narrative. He lays much stress on the connection of the Gregorian chant with the music of antiquity. "Plain-chant," he writes, "is the last link which unites antiquity to modern times; nevertheless, this link is strong enough to prevent the chain of musical history from being broken. The traditions will be lost, almost the whole learned scaffolding of Greek music will give way, but plain-chant will remain immutable like its rhythm [?], serving as guide to the historian during the first centuries of the history of music in the Middle Ages; and come down to us, it will still be, as it were, the last musical witness of antiquity."

The real interest of the work begins with the second book, "The Middle Ages," divided into the three chapters: "From the 8th to the 12th century," "The 12th and 13th centuries," and "The 14th, 15th, and 16th centuries." Here M. Lavoix finds himself *en pays de connaissance*. He does not regard the middle ages as an isolated epoch, but as one that thrusts its roots into ancient times and stretches its vigorous branches as far as the contemporary epoch. "It is precisely the strife of these two elements, the ancient and the modern, which constitutes the philosophical interest of the history of mediæval music." The study of mediæval history presents immense difficulties, on account of the varied and constantly varying notations and systems of music—notations and systems totally different from ours, and for the most part as vague as they are complicated. That M. Lavoix, whilst trying "to avoid, in following the evolution of history, the words and theories which musicians alone could comprehend, and not without difficulty," has succeeded in writing so pleasantly and instructively redounds much to his honour, being indeed a brilliant testimony to his familiarity with his theme. The rise of our notation from the earlier phases of musical notation is clearly and correctly related; and the Organum, Discantus, and other forms, or rather developments of musical composition, have as much attention paid to them as the circumstances permit, in fact more than one would expect. As a specimen of the author's style I shall translate some of his remarks on the Organum.

"The Organum or Diaphony had little or no rhythm. It is to be met with in two, three, four, and five parts, which constitutes already a somewhat advanced art. When there were only two parts, it was called *organum duplum* or simply *organum*; in three parts it was named *triplum*, in four *quadruplum*, in five *quintuplum*; but the last is rarely to be met with. The Organum was first applied to the Gregorian chant, and employed in the church; by contact with secular music it became gradually transformed, and gave place to another kind of music for several parts, called *déchant* or *discantus*; but besides the tendency to lose more and more its primitive character in disengaging itself every year more from the barbaric



forms of which we have spoken above, the Discant differs from the Organum especially in its having rhythm or measure, whilst the Organum has none or almost none."

The barbaric forms referred to are those of the Organum with its successions of bare fifths and fourths. In discussions on this matter it has generally been overlooked that the generations of the middle ages had not our developed harmonic sense. Both the capacity of comprehending simultaneous sounds and that of comprehending successions of simultaneous sounds are slow growths of centuries, the latter being of course the later and slower. Harmonic combinations which seem simple to us would have been riddles a century and even half a century ago. Our forefathers would no doubt describe as ear-splitting cacophony much to which we listen with delight, because we are able to unravel complicated dissonant combinations, discovering in them the consonant elements, following the deceptive, partial, and retarded resolutions, and anticipating the resting-point of the full close. All reasons that have been advanced in explanation of the objectionableness of consecutive fifths are derived from the nature of our modern harmonic tonal system. With the disappearance of the system disappears also the objectionableness of the progression. It is not possible to forget altogether one's identity, but by a little effort (by a process of abstraction) we may *medievalise* ourselves and listen to long sequences of bare fifths with almost as much satisfaction as we listen to sequences of the only one degree more perfect interval, the octave. Of course I am speaking of just fifths, not of the tempered fifths of our keyboard instruments.

Of the thirteenth century M. Lavoix has made a special study, as his lately published and notable book "La Musique au siècle de Saint Louis" proves. With what a loving interest he regards this epoch may be seen from the opening of the second chapter of the second book.

"Of the long historic period which bears the name of middle ages, the thirteenth century appears to me the most luminous and beautiful. One begins to escape from the sombre doubts of the preceding period; it is as if the stifled world was taking breath. The sublime folly of the Crusades has borne its fruits; we have learned to know the East, the civilisations are founded. Indeed, the thirteenth century is a kind of first renaissance, an eclosion of the modern genius, as yet unaffected by a pedantic return to antiquity. From the thirteenth century architecture and sculpture soften their still stiff and barbarous lines. The cathedral of Chartres and its magnificently sculptured portal makes its appearance; we can admire the delicate representations of the basilica of Saint-Denis. And is this not the same century which sees Notre-Dame de Paris rise, whilst the slender and daring Sainte-Chapelle darts aloft? Everywhere the human mind is producing without intermission. In religious literature and philosophy there are St. Bernard and St. Thomas, &c.; in profane literature,

there are historians like Joinville, then innumerable story-tellers and poets, and lastly Dante, whose name alone suffices to illustrate two centuries.

"In music, the twelfth and thirteenth centuries are indissolubly connected with each other. It is in them that for the first time manifests itself openly the popular art, the free art which seeks to disengage itself from the fetters of the plain-chant of the Church; national poetry takes its flight, borne on the wings of music. The organisation of this latter is definitely fixed both by the religious and secular schools, and by the institution of the corporations of the minstrels and instrument makers. In Germany and in France the same impulse is given; we are not well acquainted with the artistic Italy of that epoch, but well enough to know that music was not neglected there. During the five preceding centuries we were reduced to groping and hypotheses; in the twelfth and thirteenth music lisps as yet, but it speaks and one can understand it."

But I must change my gait. Were I to proceed in the leisurely manner in which I began I should require much more room than I have at my disposal. Well then, there is no falling off in interest in the remaining books—"Les Précurseurs" (1, "La Musique italienne aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles"; 2, "La Musique en Allemagne aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles"; 3, "L'Opéra et l'Opéra-Comique en France aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles"), and "Les Modernes" (1, "Le siècle de Beethoven"; 2, "L'École italienne, de Rossini à Verdi"; 3, "La Musique française dans la première moitié du XIX<sup>e</sup> siècle")—and in the "Conclusion" ("Les Contemporains"). It could hardly be otherwise, for the material becomes more and more abundant as the historian approaches his own time, and M. Lavoix is not the man to neglect opportunities. The reader, however, will not be surprised to learn that I do not always agree with the author in his estimations of composers. He is happiest in the discussion of French music, and next to this of Italian music. Also his remarks on the best-known German composers leave generally little room for objection. But when he comes to German composers of the second and third rank and to composers of other than the three countries named, he makes occasionally statements which I think should not be repeated in the second edition which so meritorious a book is sure to have. Let me instance a few points. On page 358 we find the following juxtaposition of names, which I think scantiness of space does not sufficiently excuse: "Along with Wagner we must cite, in Germany, and in the same period, Raff (1822), Brahms (1833), Lachner (Franz) (1804), Taubert (1811), Goldmark (1830), Hiller (Ferdinand) (1811), Bruch (Max) (1818); let us name in the light *genre* of comic opera and operetta, Flotow (1812—1882), Strauss (1825), Suppé (1820), Volkmann (Robert), Brüll (Ignaz)." I should hesitate to name in one breath Flotow with Strauss and Suppé; to have coupled the name of Brüll with that of any one of these would cause me

compunction; but that the earnest Robert Volkmann (misprinted Wolkmann) was in one way or another related to operetta composers appears to me monstrous. Sometimes the expression is wanting in exactness. For instance, when M. Lavoix says that "in Russia national melodies and imitation of the Wagnerian form characterise the Russian music of Glinka (1804—1857), Dargomirski, &c.," surely the author does not mean that Glinka, Rubinstein, and other Russian composers he names are imitators of Wagner? But this his words evidently imply. Of England M. Lavoix says, in the Conclusion, that she has not furnished in this period a large contingent of remarkable musicians, and adds: "Nevertheless, we must not forget Balfe (1808—1870), a facile composer, Vincent Wallace (1813—1866), Sterndale Bennett (1815—1875), Macfarren (1813), Lader [misprint for Loder] (1813—1853), Mackenzie (1847), Cowen (1852), Stanford (1852), and Sullivan, who has cultivated with success all the *genres* of music, from the oratorio to the ballad, in passing through the operetta." I do not think that any English musician will accept this list as fairly representative of the native talent of this century. It contains either too much or too little. But how is it possible to find Schubert's melodies in Weber? I am equally at a loss how to find them in Mendelssohn. Then we are told that Mendelssohn is wanting in proportion. Should we not here substitute Schubert for Mendelssohn? But the blemishes of the "*Histoire de la Musique*" are slight when compared with its solid qualities. Indeed, I intend my censures only as an incitement for the author to perfect so good a work, and as a foil to my praise of, and my congratulation on, what he has accomplished.

### IL RINNEGATO.

THE opera of *Il Rinnegato* (The Renegade), was written by the Baron Bodog d'Orczy, originally to a libretto in Hungarian, and deals with the period of the Crusade against the Turks instituted by Queen Isabella of Spain. It is in three acts. In the first, Barnabas, the Apostate or Renegade, has fallen in love with Dora, and while his companions of the Red Cross are making merry in their camp outside the walls of Buda, he sits aside in moody despair, because the maiden upon whom he has set his affections has neither love nor respect for him. Certain emissaries of the Turks noting his disaffection, and attributing it to the right cause, cunningly seek to enlist him as a spy in their cause. They take the opportunity of insinuating into his mind the advantages of abjuring his faith and embracing Moslemism, for in that case his new friends would assist him to take possession of the woman he adores, and revenge himself upon his rival Elémerz. Barnabas, moved by love and vengeance, expresses his willingness to follow this advice, and his friendly enemies explain the way in which it is to be done, and advise him as to the course he must pursue. He must abjure his religion, and, as a

reward for this sacrifice, he will be made powerful, held in honour by the Sultan, obtain the woman he loves, and avenge himself upon his hated rival. This combination of temptations is too great for him to resist, he tears the sign of his faith from his breast, abjures his Christian vows, and consents to embrace the faith of Islam. He is invested with the turban, and led away to the Sultan, and this forms the incident of the first of the three acts.

The second act witnesses the complete treachery of Barnabas, who, in pursuit of his designs, is deaf to the claims of affection, of honour, and of patriotism. He visits his mother, and gains from her information as to the plan of the proposed campaign against the Turks, and finding that Elémerz is to be sent as an envoy to the Sultan, rejoices in the speedy opportunity for revenge. He sees Dora, and renews his suit, is repulsed with scorn, and departs breathing forth threatenings and slaughter. This ends the second act.

The final act shows how Barnabas, having arranged to waylay and murder Elémerz, is seized with remorse as the spirit of his dead father urges him to revenge his murder—the Renegade's father having been burnt alive at the stake as a sorcerer. At this moment, Barnabas, gifted with supernatural vision, sees Dora and Elémerz plighting their faith at the altar and blest by the angels whom Barnabas curses. The opportunity for vengeance soon presents itself. Barnabas stabs Elémerz, who dies; Dora enters a convent; and the Renegade, seized with remorse, prays earnestly to the God whom he has outraged by his apostasy; the Turks, who overhear his prayer, surround and strangle him, and the opera ends.

The opera was performed in its entirety at Her Majesty's Theatre in the season of 1880, under the conduct of the composer; extracts from it had been previously given at the Crystal Palace and at Mr. Ganz's concerts. The overture has been played at Pesth, at Brussels, and at Vienna. In the general character of the composition it is easy to perceive that the Baron is an earnest disciple of that form of musical expression which is recognised and named as Wagnerian. There is besides a considerable amount of individuality in the melodies and treatment. The Hungarian Ballet music was that portion of the work which made the composer known to the world of London art, and it is now worthy of being studied with attention by the admirers of advanced thought as well as by the students of popular themes. The dramatic music is most earnest and vigorous, and although the design does not admit of a set or formulated melody or song for the several characters, there is enough to show the seriousness of the purpose and the artistic skill of the writer.

The Baron Bodog d'Orczy was born June 8th, 1835, at Tarna Eörs, in Hungary, of noble family. His taste for music was cultivated at an early age, but as he was a member of the Upper House of Parliament, and devoted much of his time to the duties of the State, he had little leisure for extended

practice. He has written many songs which have become popular. His greatest and most important work is this opera, *The Renegade*, which was begun in 1873, while he was Intendant of the Opera at Pesth, and finished at Brussels, the Queen of the Belgians accepting the dedication. The libretto is founded upon a novel by the Baron Keming, entitled "Ford Idok," which means "Troublous Times." The story is interesting, and the musical treatment which is no less so, is well worthy to be known and studied.

## CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from Vol. XIV., page 273.)

### ITALIAN AND SPANISH COMPOSERS OF SACRED MUSIC.

- 1709—1806. **SABBATINI (PADRE), LUIGI ANTONIO**; b. at Albano, near Rome, d. 1809 at Padua. Pupil of Padre Martini and Valotti (1763). Editor of Marcello's Psalms; composer of several sacred works; author of "Gli elementi, teorici della musica, colla pratica de melosimi in duetti e terzetti in canone" (Rome, 1789); also of "La vera idea delle musicali numerico segnatura diretta al giovane studioso del armonia" (Venice, 1799).
- 1740—17 (?). **ZANOTTI (ABBATE), GIOVANNI CALISTO (BATTISTA ?)**; b. at Bologna, d. (?). Composer of numerous sacred works. Details are wanting.
- 1741—1816. **PAESIELLO (PAISIELLO), GIOVANNI**; b. at Tarento, d. at Naples. Pupil of Durante, Abos, and Cotumacci. Composed masses and motets by order of Napoleon I. On the whole nineteen sacred works.
- 1741—1816. **JANACONI (JANNACONI) GIUSEPPE**; b. at Rome, d. there. 1811, chapel-master of St. Peter (Rome). Teacher of Baini and Basili; composer of a mass, *Te Deum*, *Magnificat*, *Dixit Dominus*, and *Tu es Petrus*, each for 16 parts; 30 masses for 8 parts, with and without orchestra; 48 psalms with and without accompaniments; many motets, offertories, antiphonies; canons, one for 64, the other for 24 parts, two canons for 16 parts, &c. Most of his works are unpublished.
- 1741—1800 (?). **LUCCHESI, ANDREA**; b. at Motta (Friaul), d. at Bonn. Pupil of Paolucci of Bologna, Seratelli of Venice, and Cocchi of Naples. Chapel-master of the Palatine-Archbishop of Cologne. Composer of masses, oratorios, cantatas, motets, &c.
- 1744—1796. **INSANGUINE, GIACOMO**; b. at Monopoli (Naples), d. at Naples. Composer of masses, psalms, hymns.
- 1744—1801. **MOZZA, CARLO**; b. at Milan, d. there. Chapel-master of the cathedral. Composer of a good number of excellent sacred works.
- 1745—1774. **MAJO, FRANCESCO DI** (son of Giuseppe di Majo); b. at Naples, (1689); also called **CICCIO**; b. at Naples, d. at Rome. Composer of 5 masses, 4 *Salve Regina*, *Graduales*, *Salve*, &c., &c.
- 1746—1825. **CAMBINI, GIOVANNI GIUSEPPE**; b. at Livorno, d. at Bicêtre (Paris). Pupil of Padre Martini. Composer of several oratorios.
- (Cambini was one of the most prolific composers of instrumental music; he left not less than 60 symphonies and 144 string-quartets.)
- 1749—1801. **CIMAROSA, DOMENICO**; b. at Aversa (Naples), d. at Venice. Pupil of Padre Polcano, Manna, Fenaroli, Sacchini, and Piccini. Composer of several masses, 2 requiems, 2 oratorios, cantatas, &c., &c.
- 1750—1825. **SALIERI, ANTONIO**; b. at Legnano, d. at Vienna. Pupil of the organist Simoni; 1765, pupil of Pescetti, and 1766, of Gassmann. Teacher of Beethoven and Schubert. Composer of 5 masses, a requiem, 4 *Te Deum*, vespers, *graduales*, offertories, motets, 3 oratorios, &c., &c.
- 1750—1825. **MATTEI, STANISLAO (PADRE OF ABBATE)**; b. at Bologna, d. there. Pupil of Padre Martini, and teacher of Rossini and Donizetti. Excellent theorist, and composer of several sacred works. Successor of P. Martini as chapel-master of San Francesco, later appointed in the same capacity in the Petronius Church; professor of counterpoint at the Liceo Filarmonico.
- 1750 (?—1808. **MARCUORI, ADAMO**; b. at Arezzo, d. at Montenero. Chapel-master of the cathedral of Pisa. Composer of a good number of sacred works, which are to be found in the library belonging to the Pisa Cathedral.
- 1750 (?). **COPPOLA, GIUSEPPE**; b. at Naples, d. (?). Composer of an oratorio, cantatas. Details are wanting.
- 1750—1817. **GATTI, LUIGI (LUDOVICO) ABBATE**; b. near Mantua, d. at Salzburg. Appointed 1782 as chapel-master of the Salzburg Cathedral. Composer of an oratorio and many smaller sacred works.
- N.B.—His birth is also given as 1740.
- 1751—1834. **PALMA, SILVESTRO DI**; b. at Naples, d. (?). Pupil of Paisiello. Composer of sacred cantatas.
- 1752—1837. **ZINGARELLI, NICOLO**; b. at Rome, d. at Torre del Greco, near Naples. Pupil of Fenaroli and Padre Speranza. 1792, chapel-master of the cathedral at Milan; 1794, at Loreto; from 1804—1811, chapel-master of St. Peter (Rome); 1813, director of the Real Collegio di musica di Naples; 1816, successor of Paisiello as chapel-master of the cathedral. Composer of an oratorio, "La distruzione di Gerusalemme" 1810, of 38 masses, 66 masses with organ accompaniment; 4 Requiems, 21 Credo's, 73 Magnificats, 28 Stabat Maters; and an unusually large number of motets, hymns, *Te Deum*, &c., &c.
- 1752—1811. **BIANCHI, FRANCESCO**; b. at Cremona, d. at Bologna. Composer of several oratorios.
- 1754—1843. **PROTTA (PROTA), GABRIELE**; b. at Naples, d. at Santa Chiara (?). Chapel-master at the convent of S. Chiara. Composer of a Requiem, Stabat Mater, Miserere, &c., &c.
- 1754 (?). **ACCORAMBONI** (also to be found as **ACCORIMBANI**), **AGOSTINO**; b. at Rome, d. there (?). Composer of a good number of sacred works.
- 1754—1822. **CARUSO, LUIGI**; b. at Naples, d. at Perugia. Pupil of Sala. Chapel-master at Perugia. Many masses, hymns, cantatas, &c.
- 1756—1812. **RIGHINI, VINCENZO**; b. at Bologna, d. there. Pupil of Padre Martini and Bernacchi. Composer of a Requiem, Mass, *Te Deum*, &c.
- 1760—1842. **CHERUBINI, MARIA LUIGI ZENOBIO CARLO SALVATORE**; b. at Florence, d. at Paris. Pupil of Sarti. Composer of 4 great masses, 2 requiem, and a good many other sacred works.
- 1760—1839. **RASTRELLI, VINCENZO**; b. at Fano, d. at Dresden. Pupil of Mattei of Bologna. Composer of a great number of sacred works, which are kept in the library of the Catholic Church of Dresden, in which he held the appointment of Chapelmaster.
- 1761—1815. **ISOLA, GAETANO**; b. at Genoa, died there. Composer of several sacred works. Details are wanting.
- 1762—1843. **SANTUCCI, MARCO (D. MARIA ?)**; b. at Casaajore (Tuscany), d. at Lucca. Pupil of Fenaroli; composer of masses, motets, psalms, 4-part arrangements of old melodies (for the Stabat mater and Dies irae) with orchestra; canons up to 7 parts.
- 1763—1826. **ANDREOZZI, GAETANO**; b. at Naples, d. at Paris. Composer of several oratorios; pupil of Jomelli.
- 1764—1821. **PARENTI, FRANCESCO PAOLO MAURIZIO**; b. at Naples, d. at Paris. A tolerably great number of masses and other sacred works.
- 1766—1850. **BASILI, FRANCESCO**; b. at Loreto, d. at Rome. Pupil of the papal chapelmaster Jannaconi; 1827, director (censor) of the Milan Conservatoire; 1837, chapelmaster of St. Peter's (Rome), composer of masses, offertories, magnificats, motets, a requiem, and an oratorio, "Samson."
- 1768 (?). **ALLEGRI, D. FILIPPO**; b. at Florence, d. (?). Composer of a Requiem, masses, &c., &c. Details are wanting.
- 1770—1840 (?). **TERZIANI, PIETRO**; b. near Rome, d. at Rome. 1816, chapel-master of St. John in the Lateran. Prolific composer of sacred works of every kind.



- 1771—1830. BENELLI, ANTONIO PEREGRINO; b. at Forlì (Romagna), d. at Börnichau (Börnichen), Saxony. Before 1801 active in Naples, from 1801—1822 in Dresden, and later in Berlin. Composer of several sacred works.
- 1773 (1769?)—1840. BONFICCHI, PAOLO; b. at Lieraga (near Lodi), d. at Lodi. Composer of several oratorios.
- 1775—1844. BAINI, GIUSEPPE (ABBATE); b. at Rome, d. there. Pupil of his uncle, Lorenzo Baini; later of Jannaconi. Composer of many sacred works, of which a *Miserere* is performed in the Sixtine Chapel. His principal work is, however, a biography of Palestrina.
- 1778—(?). SANTINI, FORTUNATO (ABBATE); b. at Rome, d. there. Pupil of Jannaconi. Composer of several sacred works, and celebrated collector of an excellent and very valuable library (see "L'Abbé Santini et sa collection musicale à Rome," by Wladimir Stasow (1854)).
- 1780—(?). GASSE, FERDINANDO; b. at Naples, d. at Paris (?). Pupil of the Paris Conservatoire; composer of several sacred works.
- 1783—(?). BENVENUTI, NICOLO; b. at Pisa, d. (?). Composer of masses, cantatas, vespers, &c.
- 1784—1841. MORLACCHI, FRANCESCO; b. at Perugia, pupil of his father, Luigi Caruse, and Mazetti, later of Padre Mattei, of Bologna; teacher of Moritz Hauptmann. Composer of several sacred works; for instance, the oratorio "Gli Angeli del sepolcro" (1802). Appointed from 1810—1832 in Dresden. (See C. M. von Weber's biography.)
- 1786—1853. ANDREOI, FRANCESCO; b. at Sanabuya, near Lerida (Catalonia). Composer of the oratorio *The Last Judgment*, a requiem for Ferdinand VII., and a *Stabat Mater*.
- 1787—(?). MIARI, ANTONIO, CONTE DE; b. at Belluno, d. (?). Pupil of Sabbatini, Bertoni, and Valesi. Composer of 4 requiems, 6 masses, and other sacred works.
- 1792—1868. ROSSINI, GIOACCHINO ANTONIO; b. at Pesaro, d. at Paris. Pupil of Mattei of Bologna. Composer of a *Stabat Mater*, a mass, *Tantum ergo*, a *Quoniam*, &c.
- 1797—1848. DONIZETTI, GAETANO, b. at Bergamo; d. there. Composer of a *Miserere* and several other sacred works.

## Foreign Correspondence.

### MUSIC IN LEIPZIG.

[FROM OUR SPECIAL CORRESPONDENT.]

December, 1884.

ALL musical events, such as virtuoso concerts, concerts of the Euterpe, of the Vocal Academy, Riedel'scher Verein, the reproduction of *Tristan und Isolde*, &c. &c., give place to the opening of the new Gewandhaus with three festival concerts on the 11th, 12th, and 13th of December, the great success of which is now reported in every newspaper in Germany. I myself feel also obliged first to speak of these three concerts. The new Gewandhaus is a noble and magnificent building; it will be used only for musical purposes; it is not of too great dimensions, and one would look in vain for its equal in any other town. The plan of the building was drawn up by Gropius and Schmieder, and the illustrated papers will probably soon give a better representation of it than I am able to do in words. The principal concert-room will seat comfortably 1,400 persons; on the orchestra there is room for a choir of 300 persons and an orchestra of 120. At the back of the platform is a great and brilliant organ, built by Walcker in Ludwigsburg.

Respecting the acoustical properties of the hall there is general satisfaction and even enthusiasm. They are as good as could possibly be imagined for so great a room. The purely orchestral music will hardly affect one so deeply as was the case in the old Gewandhaus. There are only few people willing to confess this; the joy of

possessing such a brilliant building is so great, that people will not acknowledge that the great masters, from Haydn to Schumann, wrote all their scores for the rooms of their time, and never even dreamed of their works being reproduced by 40 violins, 12 violas, 10 violoncelli, 10 contra-basses, a number quite out of proportion to their modest use of wind instruments. Only think, for instance, of Mozart's symphony in G minor, in which there are 7 wind instruments to 72—say 72 stringed instruments! It seems clear enough that such works will never find their true home in such a room, and how bad will it be in future for music, when by degrees such master-works vanish from the repertoire and give place to modern ones with their robust effects of brass instruments!

Many of your readers will think it ridiculous that we thus find fault with our new *Gewandhaus-saal*, since you possess in England rooms that are three times, nay, even five times as large. But these enormous rooms are not intended solely for fine orchestral music; and, besides, your correspondent holds fast to his opinion that great rooms are not created for the benefit of art, and that even dramatic music, to produce a true and deep effect on the hearer or looker-on, ought to be given in small rooms. In his writings Berlioz has clearly spoken out his mind in this sense. But now about the concerts. To these musical festivities were invited almost all of the eminent German directors, composers, and musical authors; but, as you may imagine, many of them were unable to accept the invitation. In the room we saw Professor von Bernuth from Hamburg, Müller from Frankfort-am-Main, Julius O. Grimm from Münster, Blummer from Berlin, Hofcapellmeister Radecke from Berlin, Dr. Julius Schäffer from Breslau, Rebling from Magdeburg, Gernsheim from Rotterdam, Dr. Ehrlich from Berlin, Engel from Berlin, Von Wasielewski from Bonn, Professor Dr. Stern from Dresden, Sr. Excellenz Minister von Bitter from Berlin, Hofcapellmeister Schmidt from Schwerin, Paur from Mannheim, Von Strautz, Operndirector from Berlin; Hofmann, theatrical director from Cologne; Professor Rudorff, Professor Bargiel, and Heinrich Hofmann from Berlin, Concertmeister Lauterbach from Dresden; and of course all the eminent musicians from Leipzig were invited—for instance, Capellmeister Nickisch, Jadassohn, Professor Dr. Langer, Herr von Herzogenberg, &c. &c.

The first concert was honoured by the presence of their Majesties the King Albert and the Queen Carola of Saxony, and suitably commenced with Beethoven's overture, Op. 124, "Zur Weihe des Hauses," which was brilliantly performed. Then followed a prologue by Rudolf von Gottschall, spoken by Frau Lewinsky; though cleverly written and well spoken it did not produce great effect. Frau Lewinsky, in spite of her big voice, could not be heard everywhere in this great room. It would have been altogether better to leave it out of the programme, for Beethoven's overture itself was the best possible prologue. After this we had Bach's toccata for organ in D minor, played to perfection by our excellent Leipzig virtuoso, Herr Paul Homeyer, who afterwards proved himself a thorough artist in his share of the works for choir, orchestra, and organ. The next number, the beautiful psalm for double choir by Mendelssohn, "Da Israel aus Egypten zog," gave the public an opportunity of judging for themselves of the effect of great masses in the festival-room. It was, indeed, overwhelming, and the performance magnificent. Two or three months ago Reinecke formed a new choir of about 350 members, as the old choir was too small for the new Gewandhaus; and many people—probably also Reinecke himself—may have feared whether the new choir would prove itself ripe for such a task. But this performance

banished every doubt. The last number of the concert was Beethoven's Choral Symphony. The first three instrumental movements, and, above all, the adagio, affected us more powerfully in the old Gewandhaus, though now they were played as brilliantly as ever; the finale was not so overpowering, but finer and brighter; so that the new room is not unconditionally preferable to the old one. The soli in the finale were sung by Frau Otto-Alvsleben and Frau Metzler-Löwy, and by the Herren Lederer and Schelper. The second festival concert was devoted to Handel's *Messiah*, as arranged by Robert Franz from Mozart. The soli were sung by Frau Melitta Otto-Alvsleben, Fräulein Hermine Spies, Herrn Emil Götz, and Herrn Gustav Siehr, all brilliant voices, such as are seldom heard together. If Frau Otto-Alvsleben in respect of brilliancy of voice was surpassed by the other soloists, in her skilful reproduction she was certainly first. Fräulein Spies sang with great heartiness, but the part lies a little too deep for her. The same may be said of some portions of the tenor music sung by Mr. Götz, who not only by the force of his excellent voice, but also by his noble and hearty rendering, produced a surprising effect on the audience. Herrn Siehr's voice is too weighty for one to expect from him a well-rounded execution of the *coloratur*, but all the other details were well rendered. The choruses were brilliantly sung, and several enthusiastically applauded. The orchestra showed fine feeling in the accompaniments of the soli, and was sharp and imposing in the choruses. The programme of the third festival concert included the following numbers: 1, symphony in E flat (No. 3 of the Breitkopf and Härtel edition) by Joseph Haydn; 2, aria from *Titus* by Mozart, sung by Fräulein Spies; 3, concerto (A major) for violin by Mozart, executed by Herr Professor Joseph Joachim; 4, Overture (No. 3), *Leonore*, by Beethoven; 5, adagio from the concerto No. 6 by Spohr (Joachim); 6, Lieder by Schubert and Weber (Frl. Spies); 7, symphony in D minor by Robert Schumann. To say more in praise of the above-named soloists, or of the Leipzig Gewandhaus orchestra and its conductor, seems superfluous. It is a matter of course that the public thanked heartily for the renderings of Frl. Spies, and shouted enthusiastic approval to Joachim and Reinecke. To the latter, our Capellmeister, were granted on this occasion still higher honours, that we will not pass by in silence. First of all the Philosophical Faculty of the University of Leipzig created him Doctor *honoris causa*, and besides his bust in marble, finely modelled, was given as a present to the concert direction by some musical editors in Leipzig, and was placed in the foyer of the new Gewandhaus. The firms that made this costly and sensible present were Breitkopf and Härtel, Friedrich Kistner, Bartholf Senff, and C. W. F. Siegel. Herr Dr. Oscar Hase, one of the *chefs* of the house Breitkopf and Härtel, made a telling speech during the offering of the bust, modelled by the talented sculptor Georg Rheineck. I may mention that this bust can be had in plaster-cast at Breitkopf and Härtel's.

#### MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

Vienna, Dec. 12th, 1884.

VIENNA has been somewhat in a state of musical excitement since my last report: the Meiningen Hofkapelle, with its intendant, Herr Hans von Bülow, was here, and a comparison with this orchestra and that of the Philharmonics became inevitable. We heard the guests in four great concerts in the large Musikvereinsaal, and admired

the exactitude in ensemble-playing, the observance of the finest *nuances*, the strength of the full orchestra. Though Herr v. Bülow permitted himself some changes in *p.* and *f.*, in *ritardando* and *accelerando*, &c., which astonished for the moment, the performances on the whole made a great impression. It was also a mark of confidence on the conductor's part to allow the orchestra to accompany three piano concertos and Schubert's fantasia, Op. 15, without visible leading. V. Bülow was heard as pianist in Brahms' concerto, No. 1, Beethoven's concerto No. 4, the said fantasia, Op. 15, by Schubert, and some small pieces by Chopin, Raff, &c. Herr Dr. Brahms performed his concerto No. 2, and conducted his symphony No. 3. Further were heard the overtures *Coriolan*, *Egmont*, *Leonore* (I. and III.), *Freischütz*, *Oberon*, *Bernhard von Weimar*, by Raff, *Corsair*, by Berlioz, Wagner's *Faust* overture (splendidly performed), the orchestral variations by Brahms, the fuga, Op. 133, for strings, by Beethoven, and his symphonies Nos. 1, 5, and 8. The finale of the first symphony and the allegretto of the eighth by Beethoven, were charmingly given, the variations in an extremely polished manner, and the finale of the fifth symphony, the *Freischütz* overture, with great *élan*. The works by Brahms were received with enthusiastic plaudits, and the composer many times recalled; even a Tusch (fanfare) mingled itself with the jubilation, which was never heard before in Vienna, though often used in Germany.

Taking leave of the excellent Hofkapelle, we have to do with other guests, the quartet Robert Heckmann, from Cologne. Three quartet evenings were announced, the first being very badly attended. But the players took the hearers by storm, the applause increased from piece to piece, and the evening ended with a complete victory. The following evenings the concert-room, of course, was filled, and a fourth evening had the same result. It is in every respect an excellent quartet party, and it is hoped that the visit will be repeated. This time we heard quatuors by Schumann, Beethoven, Schubert, Brahms, Gernsheim, and Dittersdorf. The latter was a "novelty" for all the hearers, although the work (one of a series of six) was composed in Vienna just a hundred years ago, and published by Artaria. Freshness and cheerfulness are its characteristics, and Haydn was its godfather. The quartet pleased uncommonly, and the finale, with its Hungarian tint, was encored. The Philharmonics have held their first three concerts with the following works:—*Melusine* overture, the *Faust* overture by Wagner, the academical Fest overture by Brahms, Liszt's E flat piano concerto, violin concerto No. 2 in E by Bach, Liszt's "Les Préludes," the symphonies Nos. 2 and 3 by Beethoven, and a new one in C by Robert Fuchs. Herr Moriz Rosenthal performed Liszt's concerto in a masterly way. The new symphony will be published by Simrock, and will please everywhere, as it pleased in Vienna, by its natural effusion, flowing procession, and thematic working.

The first Gesellschafts Concert opened with "Meeresstille und glückliche Fahrt," for chorus and orchestra, by Beethoven, and Schubert's chorus for female voices, "Gott in der Natur." The orchestra piece was the first number from the ballet *La Vigne*, the music by Rubinstein. The introductory "Danse des vieux, danse des jeunes" is piquant, of a brilliant *colorit*, and characteristic. If the other numbers equal the first, the vintage will be a good one. A chorus with orchestra, "Es giebt so bange Zeiten," by Friedrich Kiel, was very well received. It is a noble composition, and one which makes a deep impression. The composer is well known by some great oratorios, two requiems, a Missa solemniss, and chamber-music of all kinds. The last number of the

programme was a mourning cantata on the death of Joseph II. (Emperor of Austria, died February 20, 1790). That cantata, and another one ("Auf die Erhebung Leopold II. zur Kaiserwürde"), were unknown till now, and only discovered last summer. The former is the same which young Beethoven put before Haydn when that celebrated man, coming from London in 1792, visited Bonn. It contains two choruses, two arias for soprano and one for basso, and shows in some respects the hand of the later genius. In addition to the quartets of Hellmesberger and of Rosé, we have had a terrific run of private piano recitals, given to remind the public of the artist, and to get lessons—for the purpose, indeed, of getting lessons. Besides, it would be unjust not to mention an undertaking which tries to make known to the friends of music such compositions as are seldom heard, and which do not demand a great orchestra, as also chamber-music for several parts. We have such a useful institution, under the title "Orchestra Concerts," by Theobald Kretschmann, a member of the Hof-Opera orchestra. The performances are held in the very fine salon of Ehrbaar, pianoforte-maker, who drew the attention of the English public in the International Exhibition in 1862 by his pianinos. In the first three concerts were heard, among other pieces, the overture to the opera *Zemire and Azor*, by Spohr, a smaller symphony by Mozart, and the very interesting one in G minor by Mehul; a concerto for clarinet by C. M. v. Weber, a piano concerto by Mozart, a nonet by Joh. Hager, a serenade by Fink, a fantasia for piano and orchestra by Le Beau, a talented female composer, &c.

The Hof-Opera has just begun another cyclus of Wagner's musical dramas; it must be finished by December 19th, as Frau Materna is going to America. Herr Vogl, from Munich, invited to take part in the performance, began with Tristan, in which rôle he was admired last June. Meanwhile he sang also in Weber's *Freischütz*; but Max and Tristan are two things. The lyric-singer wants a younger voice; the enamel is gone, and will never come back again. *Lohengrin* has reached its two-hundredth representation in Vienna, overtaking even *Tannhäuser*, with its 175 evenings.

Gluck's *Iphigenie auf Tauris*, not heard since 1873, was performed again with Frau Materna, Herren Reichmann, Winkelmann, and Reichenberg. Frau Materna was better than one expected; Herr Reichmann was a praiseworthy Orestes—more successful than Herr Winkelmann as Pylades. On the whole the style of singing Gluck is lost; one must be glad to see that the singers try to give their best. Frau Materna being indisposed, the opera was only once repeated. When given in 1856 we had in the same opera the following cast:—Frä. Tietjens, Herren Erl, Ander, Beck; only Herr Beck is still living, a man who never ceases to learn—a true artist.

Operas performed from November 12th to December 2th:—*Fliegende Holländer* (twice), *Postillon* (twice), *Aida* (three times), *Hugenotten*, *Tannhäuser* (twice), *Iphigenie auf Tauris* (twice), *Das goldene Kreuz* (and a ballet), *Freischütz* (twice), *Robert der Teufel*, *Faust*, *Maurer und Schlosser* (and the ballet *Sylvia*), *Barbier von Sevilla*, *Afrikanerin*, *Rienzi*, *Stumme von Portici*, *Lucia*, *Prophet*, *Nachtwandlerin*, *Orpheus*, *Tristan und Isolde*, *Meistersinger*.

#### OUR MUSIC PAGES.

THE "Canzonette," by J. L. Nicodé, is taken from his "Italian Folk-Dances and Songs." Amidst so much that is serious and even sombre in musical art, it is refreshing to play these pieces, reminding one of the sunny

south, the land of song. The "Canzonette" is in many ways an attractive composition for the pianoforte: it is short, simple, and tuneful. Ordinary players will play the first section without trouble, and thus they will feel encouraged to attack the middle part. Here there is more work for the fingers, but the composer has shown skill and experience in the way the passages are written. When the first theme returns it is accompanied in a flowing and graceful manner. J. L. Nicodé has written more elaborate and more difficult pieces, but this is certainly one of his happiest and most effective inspirations.

#### Reviews.

*Old German Composers for the Clavecin* (pianoforte). Selected, partly arranged, supplied with marks of expression and biographical notes, and revised and edited, by E. PAUER. Vol. II. (Edition No. 8297b; net, 3s.)

LAST month, when reviewing the first volume of this entertaining and instructive selection of clavecin pieces, we said that it was the reverse of our histories of music, containing instead of much letterpress and a very little music, much music and a very little letterpress. Of course Mr. Pauer adhered in the second volume to the principles that guided him in editing the first. As to the biographical notes, they are not only concise, but also to the point. For instance, of Carl Philipp Emanuel Bach we read:—"Born 1714 at Weimar, died 1788 at Hamburg. Second son of Johann Sebastian Bach. Prolific composer; 52 concertos, 210 soli, consisting of sonatas, fantasias, rondos, &c. Author of the celebrated book, 'Versuch über die wahre Art das Clavier zu spielen.'" That the second volume is not an unworthy successor of the first will be seen from the list of composers that have been laid under contribution:—Carl Philipp Emanuel Bach, Christoph Willibald Gluck, Johann Ernst Eberlin, Christoph Nichelmann, Friedrich Wilhelm Marburg, Johann Heinrich Rolle, Johann Philipp Kirnberger, Georg Benda, Johann Ernst Bach, Johann Christoph Friedrich Bach, Joseph Haydn, and Johann Christian Bach.

*Practical Thorough Bass*, in a Series of Progressive Studies on Scales, Arpeggios, and Chords, for the Pianoforte. In Three Books. By J. RUMMEL. London: Augener & Co.

MANY and commendable are the attempts made by teachers to render the task of learning easy, attractive, and smooth. The difficulties and troubles which beset the path of the student are all apparently watched and noted by teachers and didactic writers of the day with the view, as far as possible, to lighten labour, and to make the dull road of progress not only serve its present purpose, but also to form a means whereby collateral studies may be prepared and lightened. Teachers are now fully aware of the fact that it is possible so to construct their methods of teaching that they may be truly educational; that each subject may be made to bear upon others, and that each branch of a subject should be made to show its connection with the great trunk of learning. That in fact no subject should be completely isolated, but should be so imparted that others nominally distinct should be shown to be more or less intimately connected. The present series of "progressive studies" is probably the first attempt of its kind. It aims to bring about, by practical means,



## J. L. NICODÉ'S CANZONETTA.

Op. 13. N<sup>o</sup> 2.

Moderato, ma non troppo.

PIANO. *p*

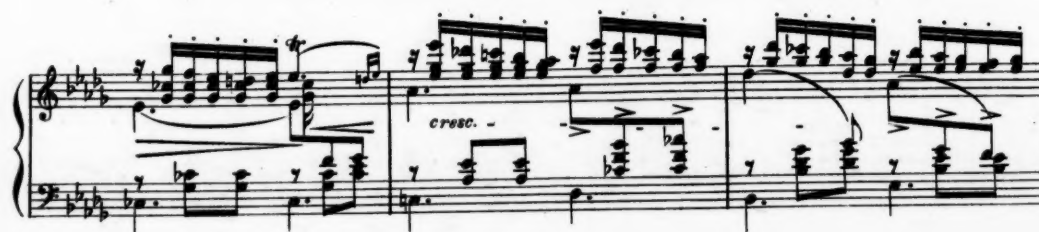
*Con Pedale*

*p l'accompagnamento sempre arpegg.*

*riten.* *a tempo* *p*

*ritand.* *ritand.*

*mp* *pp*



This page contains six systems of musical notation, each consisting of a piano accompaniment and a vocal line. The piano parts are written in treble and bass staves, while the vocal line is in a single treble staff.

- System 1:** The piano part begins with a *cresc.* marking. The vocal line features a melodic phrase with a fermata.
- System 2:** The piano part continues with a steady accompaniment. The vocal line has a melodic phrase with a fermata.
- System 3:** The piano part includes a *cresc.* marking. The vocal line features a melodic phrase with a fermata.
- System 4:** The piano part includes a *f ritard.* marking. The vocal line features a melodic phrase with a fermata.
- System 5:** The piano part includes a *pp* marking. The vocal line features a melodic phrase with a fermata.
- System 6:** The piano part includes a *p* marking. The vocal line is labeled *come sopra* and features a melodic phrase with a fermata.



The musical score is written for piano and consists of six systems of staves. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a complex rhythmic pattern with many sixteenth notes. The second system includes a *p* (piano) dynamic marking. The third system also features a *p* marking. The fourth system includes a *ritard.* (ritardando) marking. The fifth system includes a *pp* (pianissimo) marking. The sixth system includes a *ritant.* (ritardando) marking. The notation is dense and intricate, with many beamed notes and complex phrasing.

a knowledge of the rudiments of thorough bass, through a number of exercises which also serve to give the pupil some technical instruction in pianoforte playing. The three books contain—(1) Major and minor scales in all keys, chromatic scales, &c; (2) Chords and studies in arpeggios; and (3) Chords with their inversions, nearly-related modulations, scales in mixed chords, and preludes. With these books as guide, the teacher might actually commence a course of training for the pianoforte alone, and could use the work without reference to its specified purpose. With the additional explanation as to the meaning of the exercises, an acquaintance with the elements of harmony and thorough bass might be insensibly acquired.

It will be necessary to use the book with a teacher, for the composer leaves his work to its obvious intention. This can be readily seen by a master, though the pupil, without help, might fail to realise all that is hidden. The exercises are in all keys, both major and minor, and as the work progresses it may be seen that the author is a musician who has carefully studied his subject, and as carefully has provided a way to make instruction as free from trouble as can be, as thorough as it ought to be, and as comprehensive as it might be.

*Tarantelle Italienne pour Piano à quatre mains.* Par LÉON D'OURVILLE. (Edition No. 6910; net, 1s.) London: Augener & Co.

THE rhythm of the Tarantelle and the Saltarello possesses peculiar fascinations for the musician. The present work is written in so clever and genial a spirit, that it is impossible to play or to hear it without being placed *en rapport* with the composer. For the purposes of practice and study it is excellent, and will be therefore a most valuable addition to lists of educational music. As a concert piece it is admirable, for the knowledge of the powers of the instrument for which it is written makes it particularly effective.

*Lisette, Polka Caprice pour Piano.* Par N. E. IRONS. London: Augener & Co.

ADVANCED players will find in this polka work especially worthy of their attention. The melody is graceful, the rhythm fascinating, while the passages are attractive. The keys in which it is set, D flat and G flat, may possibly be a little daunting to amateurs, but they will find the piece has merit enough to justify the expenditure of a little amount of trouble in mastering it.

*Cecilia.* A collection of Organ Pieces in diverse styles. Edited by W. T. BEST. Book XVII. (Edition No. 8717; net, 1s.) London: Augener & Co.

THIS is an exceptionally good part of *Cecilia*. A. Hesse's *Fantasia* in E major impresses one by its power and solidity. It opens with an *Adagio pomposo* (♩) which does not belie the epithet applied to it. After this follows an *Andantino* (♩) of much sweetness, which in turn is followed by a stirring fugue (*Allegretto*, C); an *Adagio* (♩) and *Allegro moderato* (C), with reminiscences of the introduction and fugue, bringing the interesting composition to a satisfactory conclusion. The remaining items of Part XVII. are shorter and less ambitious, but the very reverse of despicable. Indeed, Ambrose Thomas's *Andantino* (a Prayer) is truly charming, and A. Chauvet's Offertory is a well-written and effective piece.

*The Gipsy Queen.* A Pastoral Cantata for Female Voices. By FRANZ ABT. (Edition No. 9037; net, 2s. 6d.) London: Augener & Co.

WHATEVER may be thought of the authenticity of the legend upon which this cantata is founded, there will be little variation of opinion concerning the fitness of the story for musical treatment. The gipsy queen who, in search of material for a philtre, loses her personality and becomes a voice, is a pretty subject for a cantata, and when, according to the same tradition, the maidens of the various tribes assemble yearly to commemorate their lost sovereign by a festival, all that is required as a reasonable groundwork is supplied. The book has been written by E. Oxenford. The composer has cast his music into ten divisions, and has given solos for three voices, soprano, mezzo-soprano, contralto, and the chorus is for three parts. A short introduction and chorus. "Here beneath the greenwood tree," is bright and joyous, as choruses descriptive of gipsy life are expected to be. The gipsy queen and Zora (contralto) now speak of the necessity for quick departure to the "far off cave," and a chorus, "Hand in hand we onward go," typifies the journey and the arrival at the cave, where they hear the voices of the evil mocking spirits. The legend of the cave, and the song supposed to be usually sung, is then given by Nita (mezzo-soprano) in a beautiful melody. Then follows a "choral invocation;" and then is heard the expected response, the voice of the invisible queen singing a gladsome air; a recitation and duet for Nita and Zora, expressing their interest, and speaking of the need for instant return to their tents; the night overtakes them, and they chant a choral hymn under the stars, and on arriving at their dwellings they express their gratification, "Oh, home is sweet to weary feet." This chorus which has some charming bits of solos, and some tuneful phrases for the chorus, ends the cantata, the voices of the soloists with the chorus forming a six-part harmony. The whole of the work, like the generality of Abt's music, is fresh and melodious, and the cantata is attractive in style and engaging in the manner in which it has been written.

*May and December.* Song by W. C. LEVEY. London: Augener & Co.

THE music of this song is flowing and tuneful, well adapted for vocal effect, musician-like in the accompaniments, and it forms, as a whole, a happy setting of some very graceful words by E. Oxenford. The composition is dedicated to Sir F. W. Brady, Bart., of Dublin, an admirer and patron of the arts, and an amateur musician of no mean attainments.

*Who will come with me?* Cavatina by H. F. HENNIKER. London: Augener & Co.

THE composer has used his powers in this cavatina with considerable judgment, and in the setting of Miss Elton's words has kept in mind the needs for a successful song. The melody is restricted within a moderate compass so as to make it available for the generality of vocalists.

*Joseph Haydn.* By PAULINE D. TOWNSEND. The Great Musicians Series. London: Sampson Low, Marston, Searle, and Rivington.

THE career of so famous a musician as Haydn is so well known, that it is difficult to find anything new that can

be said about it. A great many writers have told the story of his life in all forms, from the merest sketches to the most elaborate recital of details. It is therefore not surprising to find that the authoress of the present work offers little or nothing that is new. This could scarcely be expected. She confesses her indebtedness to Herr C. F. Pohl, whose enthusiastic and painstaking labours have borne good fruit, and whose life of Haydn is a model of research, as well as to others who preceded him as biographers of the "father of the symphony." The credit that is due to our authoress rests in the skill and geniality with which she lays the facts concerning her theme before her readers. For this, great praise is due, and must be paid. The biography is eminently readable, and though one or two unimportant errors have been made in the statements, the book may be considered as worthy to occupy a good place in the estimation of those who desire to know something of the prolific, though not altogether romantic career of a composer, whose works form an element of lasting delight and profitable study.

### Concerts.

#### CRYSTAL PALACE CONCERTS.

HERR FRITZ BLUMER was the pianist on November 29. This clever performer had already exhibited his powers at one of the transept concerts held last summer. Knowing him to be possessed of mechanical gifts of a very high order, we were sorry only to hear him in a work—Saint-Saëns' Concerto in G minor—whose chief merits are its brilliancy and difficulties. It was admirably interpreted, and the player much applauded. He afterwards gave some short solos, and, in the arrangement of the Bourrée from Bach's Violin Suite, showed himself a dexterous octave player. He again met with much success. Some of the characteristic dances from Rubinstein's ballet, "The Grape," were given for the first time. The composer commences with a curious musical picture of the Spirits of the Wine rising from the casks, and then offers us a taste of the wines of various countries. The music is light and graceful, but it ought, of course, to be heard with its proper surroundings. Mr. Maas sang "Salve Dimorah," and the Massenet *scena* which he produced at Norwich. The programme commenced with Schumann's "Rhenish Symphony."

The concert on Saturday, December 6th, was a very interesting one. It commenced with a brilliant performance of the overture to *Der Freyschütz*, and the overture to *Tannhäuser*, the last piece in the programme, was rendered in an equally successful manner. Herr Robert Heckmann, concert-master at Cologne, made his *début* here, and performed Max Bruch's Violin Concerto in G minor. He has good command of the finger-board, although once or twice the intonation was not very pure, but this may have been the result of nervousness. He plays with taste, feeling, and judgment. He met with great success, and we shall probably hear more of him during the season. He gave two solos by Handel and Vieuxtemps: the latter is a weak composition, but was admirably interpreted. Three movements from Berlioz's *Symphonie Dramatique*, *Roméo et Juliette*, were performed. It is now more than three years since this interesting work was produced in its entirety by the Philharmonic Society. The "*Roméo seul*" is, perhaps, the least attractive of the three; but the "Love Scene" and the "Queen Mab" scherzo are two exceedingly striking and original pieces. We were glad to find the annotator,

C.A.B., in the programme, speaking of the evident influence exercised by Berlioz over Wagner, for this influence is not always sufficiently recognised by the disciples of the latter. The performance of the difficult Berlioz music was not quite perfect, but without special rehearsals perfection cannot be expected. We are speaking specially of the first two movements; the "Queen Mab" scherzo was a splendid piece of playing, and was much appreciated by the audience. Madame Patey, the vocalist of the afternoon, sang songs by Dvorák and Sullivan.

F. H. Cowen conducted his "Welsh" Symphony on the following Saturday, and, in the absence of Mr. Manns, the whole of the concert. Herr Franz Rummel, an excellent pianist of the classical school, played Schumann's Concerto in A minor, and solos by Bach and Chopin. Miss Mary Davies was the vocalist.

#### POPULAR CONCERTS.

ON Monday, December 1st, the programme commenced with Beethoven's quartet in D (Op. 18, No. 3), led by Madame Néruda; the performance was a very fine one, particularly of the slow movement. Though an early work of the composer's, this *Andante* has extraordinary power and pathos. Miss Agnes Zimmermann was the pianiste, and took part in Brahms' pianoforte quartet in G minor. For her solos she played Chopin's Impromptu, Op. 36, and two of the Etudes, Nos. 11 and 8, from Op. 10. We prefer to hear Miss Zimmermann interpret other and older masters, but if not quite satisfied, we must acknowledge the skill and neatness with which she performed the difficult music. The pleasing vocal duet, "Morgenroth," by Tschalkowsky, sung a short time ago, was repeated, and effectively rendered by Miss L. Philipps and Madame Fasset. They also sang duets by Rubinstein. Miss Carmichael was the accompanist.

The concert on the following Monday (Dec. 8) was one of great interest. There was no novelty, but Brahms' pianoforte trio in C (Op. 87) was performed for the second time. We wrote about this work when it was produced at the beginning of last year, and a second hearing fully bears out all that we said in its praise; and we now like the *finale* better. The trio was admirably interpreted by M. Charles Hallé, Madame Norman-Néruda, and Signor Piatti, and was enthusiastically received. We fancy the really fine playing had something to do with the applause. Mr. Hallé gave for his solo Beethoven's sonata in E minor (Op. 90); this is evidently a favourite work with the pianist; he plays it with great tenderness and charm, but we should have liked the second movement a trifle faster. The public demanded—for that power has been granted to them—an encore, and Mr. Hallé gave a brilliant rendering of the second movement of Beethoven's Op. 31, No. 3. Mendelssohn's quartet in E flat (posthumous) was the concerted piece of the evening. This was the composer's first attempt at quartet writing; at the time it was penned he was only fourteen years of age. It is not so much the cleverness which strikes us, as the thoroughly Mendelssohnian character which pervades the greater part of the work. The quartet was beautifully played by Madame Néruda and Messrs. Ries, Hollander, and Piatti. The programme concluded with Beethoven's piano and violin sonata in F (Op. 23). Madame Sophie Löwe sang songs by Liszt, Schubert, and Taubert.

Mlle. Clothilde Kleeberg was pianiste on Saturday, December 13th, and she performed Schumann's "Carnaval." It is not exactly suited to the pianiste's style of playing, although some of the numbers were well given. We think the audience were somewhat of our opinion, for they did not make the usual demand for an encore.



Mlle. Kleeberg also took the pianoforte part in Beethoven's sonata for piano and violoncello in A (Op. 69). Here her playing was more satisfactory, but we can scarcely say impressive. The violoncello part was splendidly interpreted by Signor Piatti. The programme commenced with Mozart's quartet in B flat, one of the celebrated six dedicated to Haydn; and concluded with the Andante and Scherzo, the fragments from Mendelssohn's unfinished quartet. Mr. Santley delighted the audience with songs by Handel, Schumann, and Gounod. The hall was crowded. There was again a very large attendance on the following Monday (Dec. 15). The programme indeed possessed many points of interest. First there was Schubert's lovely quartet in A minor, and it was interpreted to perfection by Madame Norman-Néruda and Messrs. Ries, Strauss, and Piatti. Mlle. Kleeberg's solo was Bach's wonderful "Fantasia cromatica con fuga" in D minor. She gave an able rendering of the Fantasia, but did not play the Fugue with sufficient calm and dignity. She made use of the Bülow version. The eminent pianist deserves the thanks of pianists for the careful explanations and able fingering which he gives; but some of the alterations and additions are certainly open to question. Mlle. Kleeberg was encored, and played Chopin's Nocturne, Op. 9, No. 1. This was her last appearance this season.

Madame Norman-Néruda and Herr Strauss gave a brilliant performance of the second of the two duets for violin and viola, written by Mozart in 1783 for Michael Haydn, who was ill, and unable to comply with the request or rather demand of the Archbishop of Salzburg, to compose music for these two instruments. The first movement is most effective; the short slow movement and finale are less interesting.

Mrs. Hutchinson was the vocalist, and she obtained enthusiastic applause and an encore for her singing of Purcell's charmingly fresh song, "Nymphs and Shepherds." She also sang four new songs by Maude V. White, accompanied by the composer, and with Mr. Sidney Naylor at the organ. The words are taken from Tennyson's "In Memoriam," but only a musical genius of the highest order could do justice to the delicate and deep thoughts of the poet. Some of the music is clever, but not well suited to the poetry. The programme concluded with Haydn's pianoforte trio in G.

On Saturday afternoon, December 20th, the last concert before Christmas, a "Beethoven" programme attracted a large audience. The quintet in C for strings (Op. 29), was admirably rendered by Madame Néruda and her associates Messrs. Ries, Hollander, Zerbins, and Piatti. Miss Zimmermann played the *Sonata Pathétique*, and took part in the Kreutzer Sonata. Mr. H. Thorndike was the vocalist, and was much applauded for his three Beethoven songs.

#### BACH'S BEETHOVEN CONCERT.

ON Friday, December 19th, at the Princes Hall, Chevalier Leonhard Emil Bach performed three of the five concertos with which Beethoven enriched the literature of the pianoforte, and from an educational point of view the programme was highly interesting, but the music was not rendered in a very satisfactory manner. The piano was not in tune with the orchestra, and the latter was by no means perfect. Signor Randegger, who conducted, could not always keep his men either in time or in tune. Chevalier Bach's style of playing Beethoven is peculiar: he continually alters the time, and takes many unwarrantable liberties with the text. His touch is light, and he plays at times with taste; he was heard at his best in the C major concerto, which, by the way, he gave last. He

commenced with No. 3 in C minor, and then followed with the greatest of all, No. 5 in E flat. No. 1 is a fresh and charming work, but it is difficult fully to appreciate its merits after tasting the ripest fruits of the composer's manhood. The pianist received much applause during and at the end of the concert.

#### MUSIC AT ORME SQUARE.

MR. E. DANNREUTHER gave four interesting musical evenings on the following dates:—November 25, and December 2, 9, and 16. With the exception of the last, each of the programmes contained a novelty. The first included Mr. C. H. H. Parry's trio in B minor for piano, violin, and violoncello, a work singularly clear as to form, and of exceeding great merit. Mr. Arthur Chappell would do well to announce it at the Popular Concerts. At the second concert a pianoforte trio in D minor (Op. 36) by Heinrich von Herzogenberg was performed. The composer, a disciple of Schumann and Brahms, is a skilful writer, but, so far as we may judge from this one work, not a particularly striking or original one. At the third concert Josef Rheinberger's new quintet (Op. 114) for pianoforte, two violins, viola, and violoncello, was given. The composer is of course specially known here by his pianoforte quartet, which is such a favourite at the Popular Concerts; the quintet though pleasing and at times effective is not equal to the earlier work. In addition to these novelties there was a quartet for strings by Mr. H. Holmes, trios by Beethoven and Schumann, pianoforte solos (Mr. Dannreuther), and songs (Miss Williams, Miss Butterworth, Mr. Lane, and Herr Höfler). Besides Mr. Dannreuther, the instrumentalists were: Messrs. Holmes, Gibson, Kummer, Jung, and Ould. Space compels to give only a brief notice of these evenings; but Mr. Dannreuther's efforts in the cause of art certainly deserve recognition.

#### Mlle. CLOTHILDE KLEEGER'S RECITAL.

WE have already recorded the successes of this promising pianist at the Crystal Palace and Popular Concerts, and on Wednesday afternoon, Dec. 3, she gave a recital at the Princes Hall, and in a varied programme gave further proofs of technical excellence. She commenced with an able rendering of two preludes and fugues of Bach in G minor and C sharp major from the first part of the "Wohl. Clavier," and three movements from Handel's Suite in G minor. She then played the "Waldstein" sonata, and in her reading of this difficult work she showed taste, intelligence, and individuality. In a few passages in the Allegro and Rondo there was a tendency to hurry or overmark, but apart from these slight blemishes, there was little fault to find. After this came a group of short solos; Moszkowski's showy *serenata*, Liszt's Etude in D flat, and Mendelssohn's rarely-heard Caprice in A minor were admirably interpreted. In the Chopin selection, which concluded the programme, Mlle. Kleeberg was not quite at her best; the Etude in F (Op. 10, No. 8) received fair justice, but scarcely so the Valse (Op. 34, No. 1). There was a good and appreciative audience.

#### MADAME SOPHIE LÖWE'S MUSICAL EVENING.

THESE two concerts were given at the Princes Hall on December 5th and 12th. The programme of the first contained songs by Schubert and Schumann, duets for piano and violin, and solos for pianoforte by the same

composers. Of the four lady performers two are well known, viz., Madame Löwe and Miss Agnes Zimmermann. Miss Emily Shinner, whose successful *début* at the Popular Concerts was noticed some little time back in these columns, again proved herself an artiste of much promise. Miss Lena Little has a pleasing voice, but her style of singing is as yet not very artistic. The programme of the second evening was devoted entirely to Brahms, and contained several of his choicest songs, and, besides, the "Liebeslieder-Walzer" sung by Madame S. Löwe, Miss L. Little, Mr. W. Shakespeare, and Mr. R. W. Mills. The instrumental music consisted of the pianoforte and violin sonata, Op. 78 (Miss Zimmermann and Herr R. Gompertz), three Hungarian dances, and two pianoforte solos. At the first concert, while Miss Zimmermann was playing, part of the floor near the stove was found to be on fire. There was no real danger, but the pianiste showed common sense and a certain courage in remaining at the piano, for by this means she prevented alarm and confusion among the audience. The concerts were well attended.

#### BOROUGH OF HACKNEY CHORAL ASSOCIATION.

DVOŘÁK's *Stabat Mater* was performed at the second concert of the above society on Monday evening, December 22nd. The solo music was sung by Miss Eleanor Farnol, Miss Hilda Wilson, Mr. A. Kenningham, and Mr. Bridson. Of suburban choirs, Mr. Prout's is about the only one which would undertake so difficult a task. The soloists, too, have plenty of hard work, and also the members of the orchestra. Having spoken about the composition on previous occasions, we need only notice the performance. The choir distinguished itself, especially in the "Virgo virginum præclara," and in the "Quando corpus," the high notes of the sopranos coming out with telling effect in the latter movement. The soloists all sang with great credit to themselves. Miss Hilda Wilson well deserved the special applause which she received for her rendering of the "Inflamatus." In the second part of the programme, Beethoven's symphony in C minor was played; and the concert concluded with the same master's "Hallelujah" from the *Mount of Olives*. Mr. Prout was, as usual, the conductor, and much of the success of the evening was owing to the ability and intelligence which he displayed. There was a good attendance.

#### Musical Notes.

MM. EUGÈNE RITT and Pierre Gailhard have been appointed joint directors of the Opéra in succession to M. Vaucorbeil. M. Ritt is an experienced theatrical manager, M. Gailhard a highly appreciated singer. Among the several *improvements* they propose to introduce are abstention from novelties for at least a year, and reduction of the authors' percentage.

THE production of Théodore Dubois's opera *Aben Hamet*, which was to take place on October 22nd, had to be postponed, because of the flight of Mlle. Tremelli, who had not the courage to face the cholera. Owing to the exacting nature of the part she had to sing, it was difficult to find a suitable substitute, and when a substitute (Mlle. Lablache) was found, the indisposition of another singer prevented the first performance of the work on the 11th of December. On the 17th, however, the opera was performed, and seems to have been a success. Next month

we shall report the opinions of the press. In future the Théâtre-Italien will have a ballet and a *foyer de la danse*. With regard to the latter, which facilitates intercourse between subscribers and *ballerine*, a moralist observed, *Honni soit qui mal y pense*.

CHARLES LECOCQ, the operetta composer, has been commissioned by M. Carvalho, the director of the Opéra-Comique, to set to music the libretto *Plutus*, an adaptation by MM. Albert Millaud and Gaston Jollivet of a piece of theirs some time ago played at the Théâtre du Vaudeville.

MME. HALÉVY having lately died, the musical library of the composer of *La Juive* was brought under the hammer at the Hôtel Drouot. *L'Art Musical* comments on this fact as follows: "Vendre la bibliothèque d'Halévy, à l'hôtel Drouot, comme un lot de faïence ou de linge; la bibliothèque de ce véritable et grand maître français, oh!"

M. LÉO DELIBES has been elected a member of the Académie des Beaux-Arts in place of the late Victor Massé. The other candidates were MM. Ernest Guiraud and Félix Clément.

NO. 48 of the *Neue Zeitschrift für Musik* (November 21st) contains a very interesting article on Draeseke's opera *Gudrun* (Draeseke is the author both of the poem and the music), lately produced at Hanover. The writer, Dr. Langhans, after speaking favourably of the libretto, remarks that "Draeseke is a master of that *fresco* painting, which alone is effective on the stage. He deviates from Wagner's system inasmuch as he substitutes broad-flowing *cantilena* for declamatory singing." His treatment of the voice is characterised as effective, and that of the orchestra clever, but too elaborate.

THE one-act comic opera, *Der Papagei*, the words by H. Wittmann, the music by A. Rubinstein, the first performance of which took place at Hamburg on November 11th, enjoys great popularity. In one of the many laudatory criticisms we read: "The libretto charms us like an oriental fairy tale, like a merry chapter from the 'Arabian Nights' . . . and the music which Rubinstein has written to this libretto is in most felicitous accord with it."

FRANZ SUPPÉ has completed a one-act opera entitled *Die Matrosen*. It will be shortly heard at the Court Opera-house at Vienna.

THE director of the Hamburg opera has projected a Wagner cycle, which is to contain all the master's music-dramas. A great undertaking, and worthy of imitation. The series will begin in February.

LÉO DELIBES' *Lakmé* found a good reception at Cologne, where no backwardness is shown in the production of novelties.

AT Leipzig a splendid concert-hall, the Neue Gewandhaus, seated for 1,400, has been inaugurated by a three-days' music-festival held on December 11th, 12th, and 13th. Our Leipzig correspondent has given us a full account of the proceedings.

PERFORMANCES have been, or will be given at the royal theatres of Berlin, Hanover, Cassel, and Wiesbaden, for the Weber monument fund. The reader will remember that a monument is to be erected in the composer's native town, Eutin.

CÖTHEN, where J. S. Bach spent six years of his active life (1717—1723), intends to celebrate his 200th birthday, March 21st, 1885, by the erection of a monument. The sculptor H. Pohlmann is busy with the sketch of a colossal bust, which is to be placed on a beautiful pedestal.

THE Berlin opera is in the midst of centenaries: the

500th performance of Weber's *Freischütz*, the 200th of Meyerbeer's *Prophet*, and the 100th of Spohr's *Jessonda*.

CARL REINECKE, of Leipzig, has been chosen for the post of conductor at the next Lower Rhenish Musical Festival, which will be held this year at Aix-la-Chapelle, and as usual at Whitsuntide.

THE well-known dramatic poet, Ernst von Wildenbruch, and Fräulein von Weber, a grand-daughter of the composer of *Der Freischütz*, are engaged to be married. The offspring of such a union promises a poet musician, a second Wagner, if there is any truth in heredity.

A NEW opera by the Polish composer Zelenski will shortly be produced at Lemberg. It has for its subject and name: *Konrad Wallenrod*.

THE first performance of Tschalkowsky's opera *Eugène Onegin* at the Russian Opera in St. Petersburg was enthusiastically applauded.

AT Florence was brought out a new comic opera, *Un bacio al portatore*, by Tommaso Montefiore.

PONCHIELLI'S *I Lituani* had at St. Petersburg a great success under the title *Aldona*.

WE notice the announcement of the first performance of *Iris*, a grand opera in four acts, the words by W. Smalt, the music by Thomas Verhey (both the poet and musician are Dutch), at the German opera in Rotterdam.

THE 25th anniversary of Madame Patti's *début* was celebrated at the New York Academy of Music, where she made her first appearance in 1859. At the end of the performance all the members of the company gathered on the stage, a military band played a march composed by the *drva* ten years ago, &c., &c. Later on there was a procession to the hotel where Madame Patti is staying, she driving in a carriage drawn by four horses; and a banquet brought the festivities to a satisfactory conclusion.

NEW books:—"Musikalische Dynamik und Agogik; Lehrbuch der musikalischen Phrasirung, by Dr. Hugo Riemann (Hamburg: D. Rahter). By the same author, the fourth part of the "Opern-Handbuch," from "Don Quixote" to "Faust" (Leipzig: C. A. Koch).

"SUPPLEMENT to the first volume of the Schubert-Album," by Max Friedlaender (Leipzig: C. F. Peters), containing different readings, and biographical, literary, historical, and critical notes. We may mention here that Herr Friedlaender would feel obliged to possessors of autographs of Schubert's songs who would communicate with him (through the firm of C. F. Peters, Leipzig).

AT Wiesbaden died the Capellmeister Friedrich Marpurg, a great-grandson of the distinguished theorist, on the 2nd of December. He was born in 1825 at Paderborn, and occupied the post of musical conductor at Sondershausen, Darmstadt, Freiburg (in the Breisgau), and Laibach. Of his compositions very little has been published.

FROM New York is announced the death of the tenor singer Signor Brignoli.

AT Paris died, at the age of 85, Louis Marie Quicherat, known to musicians by his biography of Adolphe Nourrit, and a short "Traité élémentaire de musique." He was a member of the Académie des Inscriptions and *conservateur* at the Bibliothèque Sainte-Geneviève.

THE famous dancer, Fanny Elssler, died at Vienna, on November 27th, at the age of 74. She made her first appearance on the stage in 1817, her last in 1851.

MADAME VIARD-LOUIS held another Beethoven meeting at the Princes Hall on Friday afternoon, December 19th. The programme included no less than

five sonatas: two for piano and violin (Op. 30, Nos. 1 and 2), and three for piano (Op. 26 and Op. 27, Nos. 1 and 2). Mr. Carrodus was the violinist, and Mr. Libotton the violoncellist. The latter had but little work to do; he merely took part in the accompaniments to the *Schottische Lieder* sung by Miss Antoinette Sterling. The next meeting will take place on January 20th, 1885.

A VERY successful concert was given at the Steinway Hall on Thursday, December 18th, by the students of Madame Sainton Dolby's Vocal Academy. Of the singers we would specially notice Miss Hyde, Miss Foster, and Miss Willis. The part-songs were very effectively rendered under the direction of Mons. Sainton. The first scene from the second part of *The Rose of Sharon* was given, the solos being sung by Miss Hilda Coward. Miss Winifred Robinson played part of Mendelssohn's violin concerto. Mr. Leipold officiated as conductor.

ERNST PERABO'S *Pensées* have been successfully performed at Farnington, Conn., by the composer and Miss Emma Hadyn Eames. Miss Eames is said to have a sympathetic, flexible, and strong voice, and will settle in Paris shortly.

THE Browning Society gave its fourth entertainment at the Princes Hall, Piccadilly, on Friday evening, November 28th, 1884. First came a performance of the poet's "In a Balcony," and afterwards a concert, in which were heard various settings of Robert Browning's poems, by Miss Ethel Harraden, Miss Cécile Hartog, and Messrs. Edwin Bending and Tedalon. Dr. C. V. Stanford also wrote music to "Prospice" expressly for this evening.

THEODOR KIRCHNER Fund. Messrs. Augener & Co. are pleased to acknowledge the following subscriptions received by them:—J. Blumenthal, Esq., £5; Miss Clinton, 10s.; Miss Davis, 2s. 6d.; Miss Malcolm, 6s.; M. M. G., 2s. 6d.; W. J. Reynolds, Esq., £1.

THE Harrow Music School, under the direction of Mr. John Farmer, is arranging a concert, consisting of Kirchner's compositions, in aid of the Kirchner fund.

HERR KRAUSSE'S pupils' concert, at Liverpool, on December 6th, was an "unqualified success." The programme was a long one. One of the most interesting performances was that of Bach's "Fantasia cromatica con Fuga," played by Miss Gertrude Holme.

WÜRST'S Russian suite for strings with violin obbligato was performed for the first time at Birmingham, at a grand concert held at the Birmingham and Midland Institute on December 17th, 1884.

DR. PARRY (composer of the oratorios "Emanuel," "Nebuchadnezzar") delivered an interesting address to the students of the Musical College of Wales, at the beginning of last December, in the Albert Hall, Swansea.

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